THE NATIONAL HERITAGE FELLOWSHIPS 2001

Digitized by the Internet Archive
in 2015

https://archive.org/details/nationalheritage2001nati

TABLE OF CONTENTS

CELESTINO AVILÉS 5

MOZELL BENSON 6

WILSON "BOOZOO" CHAVIS 7

HAZEL DICKENS 9

JOÃO GRANDE 10

EVALENA HENRY 11

PETER KYVELOS 12

EDDIE PENNINGTON 13

QI SHU FANG 14

SEIICHI TANAKA 15

DOROTHY TRUMPOLD 16

FRED TSOODLE 17

JOSEPH WILSON 17

THE NATIONAL HERITAGE FELLOWS 1982-2000 18

CREDITS AND ACKNOWLEDGMENTS 4

MESSAGE FROM CHAIRMAN BILL IVEY

DIRECTOR'S HERITAGE MESSAGE

Welcome to our twentieth annual celebration of the National Heritage Fellowships, the highest form of governmental recognition of folk and traditional artists. When NEA staff initiated discussions about the creation of a fellowship program, there were some who suggested that we might run out of master artists to honor after a few years. This has been far from the case. These thirteen recipients were selected from among 257 nominees representing diverse artistic traditions and the full breadth of our geographic landscape. They join 248 National Heritage Fellows who embody the excellence and the astounding variety of artistic achievement in this country.

Our twentieth anniversary offers us the opportunity to reflect upon the impact of this fellowship program. Over these twenty years, the National Heritage Fellowships have spun-off a variety of related activities: feature articles in local newspapers, celebrations in home communities, presentations at the National Folk Festival and the Smithsonian Folklife Festival, several radio series, a coffee table book, a touring exhibition, and a Public Broadcasting System (PBS) presentation on the *Great Performances* series. Most importantly, the fellowships have brought much-deserved recognition and respect to these artists and their forebears, who both embody and enrich our living cultural heritage.

On the occasion the twentieth anniversary, we also are happy to announce that Documentary Arts of Dallas, Texas has just compiled a 2-volume biographical dictionary entitled *Masters of Traditional Arts*, published by ABC CLIO. It features biographies and photographs of all of the artists honored over the past two decades and will be supplemented by a DVD-ROM and education guide. We hope that these publications and related resources will serve as a fitting tribute to all of the recipients.

Finally, we wish to acknowledge the support of Cracker Barrel Old Country Store, Inc., who have committed to five years of support for the honorific events surrounding the National Heritage Fellowships. Now we invite you to join us in this celebration.

Barry Bergey

Barry Bergey
Director, Folk & Traditional Arts

MASTER OF CEREMONIES

Nick Spitzer is the host of *American Routes*, the radio program from New Orleans devoted to the sources and symbols of blues and jazz, country and gospel, rock and roll and soul, as well as related ethnic, regional, popular and classical subjects and the artists and musicians that define the American cultural landscape. *American Routes* is distributed by Public Radio International and heard locally on Washington's WAMU-FM. Recognized for an informed and witty style in presenting traditional artists and communities, Nick is also known for his cultural features on *All Things Considered*, documentary CD compilations, PBS films, and as artistic director of the annual *American Roots Hall of Fame*. Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—initially as senior folklife specialist and research associate and later as artistic director for the *Folk Masters* concert series produced in collaboration with Carnegie Hall and Wolf Trap. Co-editor of the Smithsonian Press book *Public Folklore*, Nick was named a fellow at Santa Fe's School of American Research working with Creole cultures. He returned to Louisiana in 1997, and is currently professor of folklore & cultural conservation at the University of New Orleans.

THE BESS LOMAX HAWES NATIONAL HERITAGE FELLOWSHIP

CREDITS

The 2001 National Heritage Fellowships ceremonies were produced by the National Endowment for the Arts in partnership with the National Council for Traditional Arts. The ceremonies were planned and coordinated for NCTA by Maddrey Kemper.

NEA STAFF
Mary Hays
Jane Murphy
Ed Mabry
Tom Lee

NATIONAL COUNCIL FOR THE TRADITIONAL ARTS STAFF
Dennis Wazeka
Josh Clyne
Shelley Cooper
Daniel Hilpert
Jane Ostermann
Wendy Stevens
Tina Lee
Mark Hoffer
Maddrey Kemper
Dana Whitaker
David P. Wilson, Executive Director

FOLKWAYS FELLOWSHIPS CONCERT
Margaret Orr and Ted Kelly
Dominion Memorial Baptist Church Choir
Howard University Gospel Choir
Cleveland Chenier
Sweet Honey in the Rock
Mavis Staples
Ysaye Barnwell
Bernice Reagon
Nathan Davis
Dr. Billy Taylor
Jazz Composers Ensemble
Mark Dresser
Marty Ehrlich
Ralph Peterson
Steve Wilson
Gerald Veasley
Kenny Washington
Ralph Bowen
Orrin Evans
Jeremy Pelt
Jason Moran
Jazz Composers Orchestra
Muhal Richard Abrams
Roscoe Mitchell
Henry Threadgill
Myra Melford
Marty Ehrlich
Mark Dresser
Tom Rainey
Reggie Workman
Andrew Cyrille
Leroy Jenkins
Jerome Cooper
Thurman Barker
Ernie Adams
Jason Hwang
Matthew Shipp
Wadada Leo Smith
Anthony Davis
Pheeroan akLaff
Lester Bowie
Fred Ho
Brass Fantasy
Olu Dara
Kirk Whalum
Gerald Albright
Dave Koz
Jeff Lorber
Rick Braun
Jonathan Butler
Peter White
Euge Groove
Paul Jackson, Jr.
Marion Meadows
Chuck Loeb
Brian Simpson
Jeff Golub
Norman Brown
Rick Vito
Dave Koz
Peter White
Rick Braun
Jeff Lorber
Euge Groove
Gerald Albright
Marion Meadows
Paul Jackson, Jr.
Jonathan Butler
Brian Simpson
Jeff Golub
Norman Brown
Rick Vito
Chuck Loeb

ACKNOWLEDGMENTS

The National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning the 2001 National Heritage Fellowships concert, the Congressional Reception, and other related events. NCTA is a private non-profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States. The National Endowment for the Arts would also like to acknowledge the invaluable assistance of the following individuals:

The Honorable John Holum, Chairman of the Board, NCTA
The Honorable Chris John, United States Congress
Bob Mugge, Mugshot Productions for the use of his film "Kingdom of Zydeco"
Keybridge Marriott Hotel
Four Seasons Van and Travel
The House of Musical Traditions
The staff at Lisner Auditorium
Sally Hueter
Steve Kidd

Cracker Barrel Stores is the corporate sponsor for this year's National Heritage Fellowship events

Cracker Barrel
Old Country Store

WAMU is the official Media Sponsor

WAMU 88.5 FM

CELESTINO AVILÉS

Santero
Orocovis, Puerto Rico

Celestino Avilés was born 76 years ago in Orocovis, Puerto Rico where he still lives in the hilly, central region that is the geographic heart of the island. His artistic genre, the carving of wooden *santos* (saints), is acknowledged to be at the spiritual heart of Puerto Rican cultural identity.

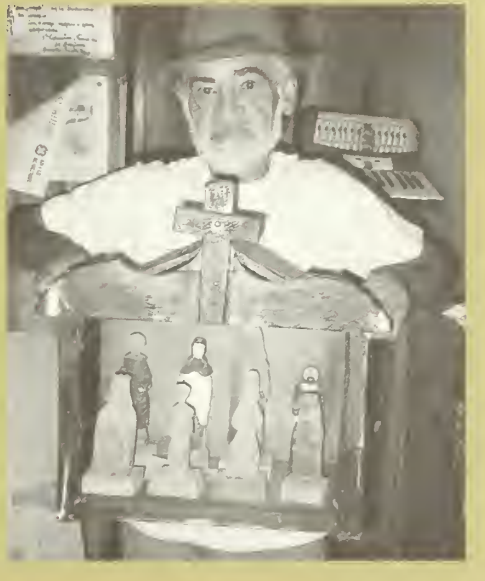
It is largely due to the efforts of Celestino Avilés that the craft of saint-carving has remained a vibrant tradition in his homeland. The carving of saints dates to the early period of the Spanish conquest. Farmers in the isolated mountains of the island carved saints out of local woods, such as cedar, developing their own indigenous aesthetic. Favorites included *Santa Barbara*, holding a small castle in her arms, *La Virgin del Carmen*, and *La Providencia*, the patron saint of Puerto Rico.

Rather than using composite construction techniques, Avilés selects the wood for his carvings carefully and tries to carve each saint from a single piece of wood. His favorite wood for his *santos* is *cedro hembra*, the female cedar. "Cedar does well," he says, "because it has fewer cracks and knots. We use many woods like *maga*, *yagrumo*, pine [and] teak."

Avilés began carving rings of *corozo*, the golf-ball sized nut of a prickly palm tree, when he was a child. Later, while selling his rings and jewelry at craft fairs he began to study with master *santeros* (saint carvers) Norberto Cedeño and Juan Cartagena. Soon Avilés became known for his skilled carving of saint figures, choosing to leave them unpainted and depicting them with closed eyes, in "a position of absolute religious solemnity" as he puts it.

In 1982, he founded the *Museo Orocoveno*, known locally as the *Museo de la Familia Avilés*, in order to preserve the history of saint-carving in the region. A year later, he initiated the annual *Encuentro Nacional de Santeros* (National Gathering of Saint Carvers) on the grounds of the museum.

As Walter Murray Chiesa, craft specialist in Puerto Rico says, "Today Celestino Avilés is considered by many a Puerto Rican legend: a true living monument, a great carver of wood, bone, stone, sea shells and a leader: a natural born "initiator" of great enterprises and projects. He is unique, very modest and a true symbol of our folk artists." Thanks largely to the inspiring work of people like Celestino Avilés, today the tradition of saint-carving is enjoying a renaissance in Puerto Rico, with over 100 carvers actively working in a wide variety of artistic styles.



MOZELL BENSON

African-American quilter
Opelika, AL

Growing up the daughter of a sharecropper in rural Alabama with nine brothers and sisters, Mozell Benson learned early on from her mother that quilting was a craft of both beauty and necessity. While the layered quilt can provide needed warmth for a family member, its surface also has the potential to become a brilliant statement, combining practical design and personal expressive freedom in the hands of a master.

Although she has lived briefly in southern Alabama and in Chicago, she has spent most of her life supporting her family in rural central Alabama. In 1969, she began driving the local school bus, but her principal energies have been directed toward rearing, feeding, and clothing ten children and numerous visiting grandchildren. "After I got married and had my own family," Benson remembers, "I got into quilting because we had to have covers."

When she is not driving the school bus or tending to her large garden she has been quilting, producing on average twenty quilts a year. All of the scraps Benson uses are given to her. She values cotton most because of its durability, but will occasionally make a heavier quilt with wool. For batting, she uses old blankets and spreads or old quilts that cannot be repaired.

Increasingly her quilts have gained attention from museum curators and cultural specialists. Her quilts appeared in a traveling exhibition entitled *Signs and Symbols: African Images in African-American Quilts from the Rural South*, and in 1985, as part of a State Department program, she went to Africa to demonstrate her craft for the Nigerian Council of Women's Studies.

Maude Wahlman, a quilt scholar, says of Benson's work: "Her quilts are the visual equivalent of jazz or blues. She will take a basic pattern and then do variations on it just like a musician will do with a jazz piece. She does not use patterns but, instead, allows a quilt-top design to evolve while she is piecing."

In response to her numerous accolades, Benson still refers to herself as a "country quilter," who is merely doing what many others have done to keep their children and grandchildren warm. However, with her innate curiosity and her propensity for artistic experimentation, she says that the hardest part about quilting is the necessity to sit still while she's doing it.

WILSON "BOOZOO" CHAVIS

Creole zydeco accordionist
Lake Charles, LA

Zydeco is an infectious dance-hall music that developed in the post-World War II oil towns and farming communities of Southwest Louisiana and East Texas. An outgrowth of older Creole and Cajun music traditions, it blends French-language songs, Cajun tunes, African American blues and Caribbean rhythms, most often featuring the accordion as the lead instrument. The late Boozoo Chavis was one of the fathers of this musical form and one of its most celebrated performers.

In 1954 Chavis had a regional hit with *Papier dans ma soulier (Paper in My Shoe)*, a song about an impoverished teenaged suitor, his girlfriend and her parents' subsequent disapproval because of the young man's "papier dans ma soulier." The disc sold well, and Chavis earned local notoriety as a performer and composer. Despite his success, Chavis gave up performing in public for nearly 30 years due to a dispute with his record label.

During his time away from the limelight, Chavis led a traditional Creole lifestyle in rural Pied des Chiens (Dog Hill), Louisiana, raising a family, training and racing horses, and making horsehair ropes. He once joked: "I got a ranch on an acre of land, I wish I had me 20 or 30 acres, but I made a ranch out of one acre. I got race horses on it there, I got chickens, ducks, I got dogs, I got a guinea, I got turkey, goose, and I had some pigeons... and I've got a garden... I got a ranch on one acre of land!"

In 1983 Chavis stormed back onto the music scene through an appearance at the first Southwest Louisiana Zydeco Festival. Supported by an exuberant family band that included three of his sons, Boozoo became an instant leader in reviving the music. His performances inspired a whole new generation of young zydeco players who have now spread this musical form around the country and the world. Indeed, one of Boozoo's primary inspirations has been for younger players to use the diatonic button accordion associated with the more traditional rural forms of Creole music—rather than the chromatic piano accordion more associated with rhythm & blues and soul.

Chavis combined driving, rhythmic accordion riffs with witty lyrics to entertain and energize audiences who often traveled miles to listen and dance to his music. JoJo Reed, an up-and-coming "hip-hop" zydeco artist, gave Chavis the ultimate compliment when he recorded a tribute song entitled *I Got it From Boo*.

Mr. Chavis died on May 5, 2001 at the age of 70, in Austin, Texas while on a concert tour with his band.

HAZEL DICKENS

Appalachian singer-songwriter
Montcalm, WV and Washington, DC

The biography of Hazel Dickens would appear to follow the typical trajectory of many young rural Appalachian women. What is different about Hazel Dickens is that she transformed this experience into the inspiration and material for a life-long musical career—one that has spoken of hard work, hard times, and hardy souls. Songs she has penned such as *Working Girl Blues*; *Black Lung; Don't Put Her Down*; *You Helped Put Her There*; *By the Sweat of My Brow; Mama's Hands* and *West Virginia, My Home*, have provided the narrative storyline and emotional insight for many who have found themselves in similar circumstances.

Although she is now a resident of Washington, DC, Hazel Dickens grew up near Montcalm, West Virginia, one of 11 children born to poor but hardworking parents. Her father, a part-time Baptist minister, was a sharecropper and worked in the logging camps. Her brothers worked in the coalfields and, in an era when radios and 78 rpm record players were hard to come by, the family made its own music. At age16, Dickens quit school and she settled in Baltimore in the 1950s.

In Baltimore, Dickens supported herself by working in factories that produced tin cans, paper cups, and electrical wires, and by waitressing and working as a sales clerk. "Many of the mines had closed down and there wasn't a lot of work" she explained. "Things were tough. There were different little patches all around Baltimore of people who'd come to find work in factories and construction."

Dickens recorded her first album (the first of four with Alice Gerrard) in 1965, but it wasn't until 1979 that she decided to make music a full-time career. As she explained to the *New York Times* in 1990, "I decided if I was going to starve, I was going to starve doing something I loved. It was the best decision I ever made, because although I don't make much money, I can at least go visit people when I want to."

Marrying the songwriting abilities of Woody Guthrie with the straight-ahead singing skills of Kitty Wells, Hazel has been an inspiration for a whole new generation of women singers in the bluegrass and country music fields. Her music became more widely known through the use of her songs in the movies *Harlan County, U.S.A.* and *Songcatcher* and also as a result of her live performances of songs in *Matewan*.

Hazel Dickens' life and music are inextricably intertwined. As she says in the title song of a recent film documentary about her life produced by the Kentucky-based film cooperative Appalshop, *It's Hard to Tell the Singer from the Song*.

JOÃO OLIVEIRA DOS SANTOS (MESTRE JOÃO GRANDE)

Capoeira Angola master
New York, NY

João Oliveira Dos Santos (Mestre João Grande) is one of only two living grand masters of the ancient art of Capoeira Angola, according to Robert Farris Thompson, Professor of African and African American Studies at Yale University. Born in 1933, in Itagi, a tiny village in Brazil's Bahia state, João Grande (Big João) began studying Capoeira at the age of ten under the tutelage of Mestre Pastinha, a noted Capoeira master in the nearby city of Salvador.

Capoeira combines music, dance, martial arts, ritual and belief in a tradition that defines Afro-Brazilian cultural identity. Said to have originated in central African Angola, it was brought to Brazil by slaves who then adopted Capoeira's many forms as a means of defense and solidarity. Capoeira Angola is usually performed by two players who dance and maneuver in the center of a *roda* (circle) of musicians who sing and play the *berimbau,* a one-string bow-like instrument. The ritual *jogo*, or play, between the opponents is meant to entertain the audience by exhibiting skill, deception, and also a certain amount of humor.

In 1966, João Grande and Mestre Pastinha traveled to Dakar, Senegal to perform in the first International Festival of Black Arts. In 1968, he received his diploma from Pastinha's academy, signifying his mastery of the art form. After touring Europe, Africa, and the Middle East in Capoeira troupes and performing in the United States at the National Black Arts Festival, he settled in New York City in 1990. Since then he has founded his own Capoeira academy in the city, where he has taught hundreds of students and is currently acknowledged as one of the primary masters in the United States.

C. Daniel Dawson, lecturer in African culture, says of Capoeira: "This ancient art and its masters teach one how to encounter harsh experiences while remaining flexible and receptive; how to respond to social violence with evasion and grace; and how to use the trials and tribulations of life to develop physical strength, spiritual strength, and wisdom in one's thoughts and actions. Capoeira Angola is ancestral wisdom passed on so that each person can make the best of their times and possibilities, creating balanced and productive lives, while adding some beauty to the world."

EVALENA HENRY

Apache basketweaver
Peridot, AZ

The Ineh ("The People"), or the Apache, once occupied a large portion of the southwestern United States and northern Mexico. Because Apache bands were hunters and raiders who covered great distances on horseback and on foot, their basketry achieved a refined state of durability, functionality and beauty.

Among the Western Apache, those living in Arizona on the San Carlos Reservation have become particularly well known for their fine baskets. The San Carlos Apache make three distinct basket types: the coiled tray and plate; the *tus*, an urn-shaped water container; and the burden basket.

Evalena Henry of Peridot, Arizona, is recognized as the master basketweaver among the San Carlos Apache. She learned from her mother, Cecilia Henry, who made baskets until she was 89.

"My Ma taught me the Apache way," Evalena says. "She never asked me if I wanted to weave. I just started doing it, just by watching her. I started learning how to split the sticks (willow) – you know you got to do it with your teeth. They got to be even. I kept trying it for a week, and Ma finally said it was OK, but now I got to make it smooth. Then after more days she said it was OK, but now I got to make each strand thin, almost like paper. It took me three days to get it thin without breaking them!"

At fifteen, Evalena began weaving in earnest. She completed her first large burden basket in 1962 and remembering it, Evalena says "It was so big it wouldn't fit in the station wagon, so we tied it to the top." By 1964 weaving had become her primary means of income. Working and selling alongside her mother, the two sold their work to collectors, traders, tourists and museum gift shops. "We'd make four or five each and then run up to the Sacaton [on the Pima Reservation] museum, Phoenix, Picachio, Mesa, Scottsdale, Tucson, anywhere and just stop at stores and sell the baskets."

In the late 1970s, people began asking Evalena to make burden baskets for the Sunrise Dance, a coming of age ceremony for Apache girls that has enjoyed a renaissance in recent years. These baskets must be beautiful and intricate, with the young woman's name sometimes woven in as part of the design. They must also be durable because many sacred objects are placed in the basket as part of the ceremony.

Evalena continues to weave and to teach younger people basketweaving skills. Often the tribe will ask her to construct special baskets for official purposes. While her baskets are much sought after by collectors and have won numerous prizes throughout the region for their quality, she still sees as her most important responsibility the time-consuming task of weaving ceremonial baskets, often for little or no remuneration.

PETER KYVELOS

Oud maker
Bedford, MA

When 1989 National Heritage Fellow Richard Hagopian performed at the celebratory concert, he took the stage with an *oud* made by Peter Kyvelos of Belmont, Massachusetts. The oud, a stringed instrument belonging to the lute family, is an ancient instrument whose history dates back nearly a thousand years. Hagopian refers to Kyvelos as "the Stradivarius of oud making."

Born in 1943 in Fitchburg, Massachusetts to an immigrant father and first generation Greek-American mother, Peter Kyvelos has been making and repairing stringed instruments for over 30 years. His shop in Belmont, is considered to be the epicenter of instrument-making by Greek, Armenian and Middle Eastern musicians living in the United States.

Kyvelos has built over 175 ouds over the course of his 30+ year career and, additionally, Peter calculates that he has repaired and replaced over 1,000 oud tops and sound boards. As he explained to folklorist Kathy Neustadt, this repair work is not only the bread and butter of his business it is a significant form of "conservation, where I can try to make whatever improvements are possible."

Kyvelos' fascination with music sparked his interest in instrument-making. As a youngster, he imitated the Greek music performed by his father who he remembers as an avocational woodworker and "a hands on guy who taught me how to use the tools." At age sixteen, Peter got his first oud and taught himself how to play it—"there were no teachers, certainly not in Fitchburg." He embarked on a serious study of the structure of the instruments and, during his college years, he worked part time in a violin maker's shop. He began making and repairing ouds, while attending college in California.

When he returned home to Massachusetts, he set up his shop called Unique Strings, not far from the Watertown area known as "Little Armenia." His customers and admirers have spread exponentially in number and by leaps and bounds in geographic breadth ever since. Still, for him, it is the joy of making the instrument and the satisfaction in seeing and hearing it played that inspires his work: "But the most exciting thing, of course, is when you've created an instrument and strung it up and it goes into the hands of a professional, and then you see that professional sitting up on a stage playing your instrument. There's a certain amount of pride that you get; nobody has to say anything - I don't even want people asking whether I made it—that's not it. What matters is between me, the instrument, and the person playing."

EDDIE PENNINGTON

Thumbpicking-style guitarist
Princeton, KY

Western Kentucky's Muhlenburg County and its neighboring communities are recognized as being the birthplace of the complex guitar-playing style called "thumbpicking." This instrumental technique is based upon a women's "parlor guitar" style that became an international fad during the late 19th century. It requires the thumb to keep a regular rolling rhythm while the fingers pick the lead melody. The only guitar-playing county coroner in Princeton, Kentucky, Eddie Pennington is today's leading proponent of this traditional technique.

Fully developed by both black and white performers of the region by the 1930s, today's thumbpicking technique maintains its intricate and beautiful style in which the performer simultaneously plays rhythm and lead parts. With ties to both blues and country, thumbpicking gained fame in the 1940s and 1950s because of artists such as Merle Travis and Chet Atkins.

Travis, a Muhlenberg County native, learned the complex thumbpicking techniques from two local coal miners, Ike Everly (father of Phil and Don, the Everly Brothers) and Mose Rager. Eddie Pennington, the son of a coal miner, also learned from Mose Rager. As a young man, Pennington became a regular visitor to Rager's home in nearby Drakesboro, Kentucky, and quickly developed a passion for this style.

Before his introduction to Rager and the thumbpicking technique, music was already a part of Pennington's family heritage. Relatives say that his great-great grandfather, Edward Alonzo Pennington was a fiddler who was unfairly convicted of a murder and who played a tune still played today called "Pennington's Farewell" as he sat on his coffin watching the hangman prepare the noose. Eddie's father played fiddle and exposed his son to songs about the life of a coal miner.

Today, Pennington continues to play this ornamental instrumental style, enlivening his public performances with humorous stories about his experiences as a funeral director. He has recently been featured on stages at the National Folk Festival, as part of the *Folk Masters* series at the Barns of Wolf Trap and also on the National Council for the Traditional Arts' *Masters of the Steel String Guitar* Tour.

QI SHU FANG

Beijing Opera performer
Woodhaven, NY

Beijing Opera, one of over 300 operatic styles in China, is perhaps the best-known and most widely practiced theatrical tradition in the world. Blending song, dance, declamation and acrobatics, this popular Chinese art form can be traced as far back as the 1600s.

Qi Shu Fang is known both in China and in the United States as a master performer. Ms. Qi started studying Beijing Opera at the age of four and later went to the Shanghai Dramatic School. After winning first prize in a competition for rising actors, she was praised by the legendary female impersonator, Mei Lan-Fang.

Historically, Beijing Opera had been a masculine art form with all female roles designated for male performers. But after 1949 women began to emerge in the theater. Qi Shu Fang was central in this creative movement. During the Cultural Revolution, Beijing Opera suffered greatly. However during that time, when Ms. Qi was 18 years old, she was picked by Madame Jiang Qing, Chairman Mao's wife, to play the female lead in *Capturing the Tiger Mountain*. This opera was one of the eight national "model operas" and overnight Ms. Qi became a sensation throughout China, playing the role of Changbao.

Ms. Qi's reputation as a performer grew due to her facility in martial arts, her riveting acting, and her striking singing. She was awarded the title of "National Treasure of China." Swarthmore College Professor Allen Kuharski says of Ms. Qi's prowess: "From a Western perspective, it would be as if one found the voice and acting of Maria Callas and the athleticism of Rudolf Nureyev in one performer's body."

In 1988, she relocated to New York where she formed an opera company. She continues to teach in a community arts center and to perform, recently in such venues as Symphony Space and Lincoln Center. "Regardless of the project," Cecilia Pang of Northern Michigan University writes, "the response is always the same—awe and admiration for Qi Shu Fang's artistry. Ms. Qi has become a leader and an institution in New York's Chinatown—both preserving and advancing its traditional culture—[whether it's] multi-ethnic New York street kids who, in spite of the language barriers, mimic Qi's gestures move by move, or some senior citizens from Chinatown who never tire of listening to her soprano voice."

In most Chinese communities around the U.S., films of her early performances can still be purchased in video stores and it is said that almost anyone from mainland China over 25 years of age can hum arias from her most famous operas.

SEIICHI TANAKA

Taiko drummer and dojo founder
San Francisco CA

Grand Master Seiichi Tanaka, or Tanaka-sensei, as he is known by hundreds of Taiko followers around the world, established the first *Taiko dojo* (Taiko school) in North America in 1968. Tokyo-born and Nagano-raised, Tanaka has taught over 10,000 students since his arrival in the United States in 1967, at age 24. Today, there are more than 200 Taiko schools and groups nationwide, many of them direct outgrowths of Tanaka-sensei's efforts.

In 1967, after graduating from Chimba University of Commerce with a degree in Economics, Tanaka immigrated to the San Francisco Bay area to study accounting. He was inspired to found a school after attending the 1968 Cherry Blossom Festival in San Francisco and realizing that this art form was not represented in the United States. Following the festival, he borrowed a drum from a local Buddhist temple and found practice space in the basement of a Kabuki theater. In 1969, he performed a solo performance at the festival, the first of his 30+ appearances there.

Taiko, a form of ritual drumming, combines percussive sound with physically demanding choreographic movement. Taiko drums of zelkovia wood and stretched cowhide are similar to instruments that originated approximately 1,400 to 2,000 years ago. They were probably first used as a military device, but were later incorporated into agricultural rituals to repel evil spirits, encourage bountiful crops, and bring rain. Their rhythms were eventually adopted by the imperial court and were used in Buddhist temple rituals and at Shinto shrines.

After World War II, Taiko drumming evolved into a more complex musical form, employing a variety of different-sized drums in conjunction with choreographed performance. Seiichi Tanaka is a central figure in the evolution of the form, and his group maintains an energetic but disciplined performance style which includes dance, music, martial arts, and philosophy. It reflects what Tanaka calls "the development of the inner muscle." The music of his group has reached a wider audience through such movies as *Apocalypse Now*, *Rising Sun*, *Return of the Jedi* and *The Right Stuff*.

Tanaka jokes that at one time he was recognized as the " father of Taiko" but now, with so many students and with over 30 years of teaching the art form, he should be known as the "grandfather of Taiko."

When asked if, at 58, he considers himself a Taiko master, Tanaka responds "students call me 'master', but I feel like I am always a student...You always have to keep learning Taiko until it is in you."

DOROTHY TRUMPOLD

Rug weaver
East Amana, IA

Eighty-eight year old Dorothy Trumpold of East Amana, Iowa, has been weaving rugs for nearly 60 years. She remembers watching her grandfather, the village weaver, prepare his loom when she was eight years old in 1920. By twelve, she was sewing her own clothes, and by the age of fourteen she had progressed into creating crocheted, braided and hooked rugs. In 1940, she started weaving carpets to please her ailing grandfather. She volunteered to carry on this tradition after his death, using the same tools, styles and techniques that he had used for many years.

Dorothy began by making the traditional wall-to-wall woven carpets used in virtually all of the homes in the Amana Colonies during communal times. People from the local area brought her wool and cotton rags and she would weave the materials that they donated into carpets. As her reputation grew, she received more and more custom orders for carpets and began to branch out into throw rugs, table runners, place mats, and pillows. During her peak years of production, Dorothy was working five days a week and turning out the equivalent of two yards of weaving per day.

The Amana Colonies, where she has resided for her entire life, have a unique social and religious history. Settlers of these communities came originally from Germany and were members of the Community of True Inspiration, a Lutheran sect founded in 1714 which believed that God may communicate through an inspired individual.

This group moved first to Ebenezer, New York and then traveled west to Iowa in 1855 where it established a communal lifestyle in seven villages located on 26,000 acres of farmland. Each village had its own tinsmith, cobbler, basketmaker and furniture maker, while a calico printing factory and two woolen mills served the entire community. This communal way of life, often mistakenly confused with the Amish or Mennonites, existed until 1932, when the residents chose to relinquish their communal forms of property ownership in what is still called "the Great Change."

Dorothy Trumpold is one of the few remaining craftspeople who represents a link with the old Amana way of life. Her rugs and carpets, which she still weaves on a loom brought to America in the 1840s, exhibit her precise sense of design and her striking textural and chromatic sensitivity. Two of her specialties, the whole house carpet and the stairway carpet, require a mastery of the medium and an exacting consistency in execution. Her carpets continue to serve the Amana residents in a functional and artistic sense. She has taken it upon herself to pass along these skills to younger people in the community.

She says of her long career: "I never advertised, but somehow people found out and I got busy right away and have been busy ever since."

FRED TSOODLE

Kiowa sacred song leader
Mountain View, OK

The Kiowa of southwestern Oklahoma have long been known as great singers and song composers. Their songs range from traditional healing and gourd dance songs to more modern intertribal powwow songs. Fred Tsoodle, while conversant in many of these musical traditions, specializes in leading songs included in the unique repertoire of Kiowa sacred Christian music.

At age 82, Tsoodle has been an active member of the Kiowa community, leading the congregation of his church on a weekly basis and making himself available as a song leader for secular events such as birthdays as well.

The tradition of sacred Christian singing began among the Kiowa people in 1893 when missionaries came to southwestern Oklahoma. The earliest sacred song was a Christmas song composed by Deacon Gotebo, the first Christian convert at Rainy Mountain Baptist Church.

The Kiowa say that there is a song for every religious occasion, commemorating the religious holidays as well as significant stages in life such as birth, baptism, and death. There is only one birthday song and one baptism song, but there are multiple songs for other occasions and functions like Easter, praise, worship, funerals, etc. There are more than 200 of these hymns, each with lyrics in the Kiowa language and a unique tune.

The primary way of preserving these songs and performing them is through human memory. As the recognized song leader in the Rainy Mountain Kiowa Indian Baptist Church, Fred Tsoodle is the performer and keeper of this valuable cultural repertoire. "Ever since I was young," he says," I listened to the elderly people sing those songs, and I'd memorize them. I knew they weren't written down any where, and if I wanted to sing, I had to learn them."

Although his fame is limited to a small geographic area, the importance of his skill is incalculable. Pulitzer prize-winning author N. Scott Momaday reinforces the importance of Tsoodle's work: "These hymns constitute a unique expression of American folk and religious music, bringing together as they do the deepest and most human elements of both of these rich traditions. The result is a unique and profoundly spiritual American music. It is one of our national treasures and it deserves to be preserved for its own sake. Fred Tsoodle has done more than anyone I know to preserve it."

JOSEPH WILSON

Folklorist, advocate and presenter
Silver Spring, MD and Trade, TN

While he has been a country record producer, a door-to-door salesman, a civil rights reporter, and a Madison Avenue consultant, Joe Wilson is most well-known for his work as the Executive Director of the National Council for the Traditional Arts, the oldest organization in the nation devoted to the presentation of folk arts.

From this position, he has had a profound influence on folk and traditional arts programming in this country. His mark can also be seen in the shaping of national institutions such as the American Folklife Center at the Library of Congress, the National Endowment for the Arts and the National Endowment for the Humanities, as well as in the cultural programming at the National Park Service, the White House, and the Arts America program of the United States Information Agency (now in the Department of State).

While it may sound as though his contribution has been solely in the arena of cultural policy, his more significant accomplishments can be measured by the many ways in which he has put his passion for and commitment to traditional artists into practice. He has organized or given programming direction to nearly 40 folk festivals, including the National Folk Festival (at locations in Virginia, Ohio, New York, Massachusetts, Pennsylvania, Tennessee, and Michigan), Lowell Folk Festival (Lowell, Massachusetts), Festival of American Folklife (Washington, DC), the Border Folk Festival (El Paso, Texas), and The Old Fiddler's Convention (Mountain City, Tenn.).

The NCTA, under Joe's leadership, broke new ground in the 1970s with the development of a national touring program. Tours like *Greenfields of America*, *Mountain Music Homecoming*, *A La Mode de Chez Nous* and *Der Yiddisher Caravan* brought traditional artists to communities across the country. These tours helped pave the way for today's frequent presentations of traditional artists in major performance facilities. He has organized 21 national tours of musicians, dancers, and storytellers as well as produced seven international tours and 53 sound recordings. In addition, Joe cowrote, with Lee Udall, the book *Folk Festivals: A Handbook for Organization and Management.*

Philip Horn, Executive director of the Pennsylvania Council on the Arts, says "In so many areas, in so many ways, we have all benefited from Joe's irresistible enthusiasm, encyclopedic knowledge and trusted relationships with everyone in this field. For so many of us; presenters, audiences and professionals... Joe is our window and our guide to this wonderful and inspiring world of folk arts."

His current resume wryly closes with the statement, "Joe Wilson was reared in the Blue Ridge Mountains at Trade, Tennessee's easternmost and oldest community. He has no graduate degrees and is not listed in the Who's Who of anywhere." In spite of that, his work and his inspiring commitment to folk artists is quietly visible everywhere.

THE NATIONAL HERITAGE FELLOWSHIP AWARDEES 1982-2000

1982

Dewey Balfa*
Cajun Fiddler
Basile, LA

Joe Heaney*
Irish Singer
Brooklyn, NY

Tommy Jarrell*
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones*
Georgia Sea Island Singer
Brunswick, GA

George Lopez*
Santos Woodcarver
Cordova, NM

Brownie McGhee*
Blues Guitarist
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe*
Bluegrass Musician
Nashville, TN

Elijah Pierce*
Carver/Painter
Columbus, OH

Adam Popovich*
Tamburitza Musician
Dolton, IL

Georgeann Robinson*
Osage Ribbonworker
Bartlesville, OK

Duff Severe
Saddle Maker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders " Sonny" Terry*
Blues Musician
Holliswood, NY

1983

Sister Mildred Barker*
Shaker Singer
Poland Springs, ME

Rafael Cepeda*
Bomba Musician/Dancer
Santurce, PR

Ray Hicks
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks*
Appalachian Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker*
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo*
Sicilian Marionettist
Staten Island, NY

Narciso Martínez*
Texas-Mexican Accordionist/Composer
San Benito, TX

Lanier Meaders*
Potter
Cleveland, GA

Almeda Riddle*
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart*
Cooper/Woodworker
Sneedville, TN

Ada Thomas*
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer*
Black Quilter
Columbus, GA

Lem Ward*
Decoy Carver/Painter
Crisfield, MD

Dewey Williams*
Shape Note Singer
Ozark, AL

1984

Clifton Chenier*
Creole Accordionist
Lafayette, LA

Bertha Cook*
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten*
Black Songster/Songwriter
Syracuse, NY

Burlon Craig*
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer Maker/Player
Scottsbluff, NE

Janie Hunter*
Black Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
Seagrass Basket Maker
Mt. Pleasant, SC

Genevieve Mougin*
Lebanese-American Lace Maker
Bettendorf, IA

Martin Mulvihill*
Irish-American Fiddler
Bronx, NY

Howard " Sandman" Sims
Black Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo Player/Singer
Coeburn, VA

Margaret Tafoya*
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras*
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana*
Eskimo Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil*
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister*
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, Queens, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Mealii Kalama*
Hawaiian Quilter
Honolulu, HI

Lily May Ledford*
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard*
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace " Spoons" Williams*
Spoons/Bones Player/Poet
Philadelphia, PA

1986

Alphonse " Bois Sec" Ardoin
Black Creole Accordionist
Eunice, LA

Earnest Bennett
Anglo-American Whittler
Indianapolis, IN

Helen Cordero*
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin Lace Maker
Atwood, KS

Canray Fontenot*
Black Creole Fiddler
Welsh, LA

John Jackson
Black Songster/Guitarist
Fairfax Station, VA

Peou Khatna*
Cambodian Court Dancer/Choreographer
Silver Spring, MD

Valerio Longoria*
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya*
Comanche Indian Flutist
Apache, OK

Luis Ortega*
Hispanic-American Rawhide Worker
Paradise, CA

Ola Belle Reed
Appalachian Banjo Picker/Singer
Rising Sun, MD

Jenny Thlunaut*
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman*
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Accordionist/Polka Master
Greenfield, WI

Genoveva Castellanoz
Mexican-American Corona Maker
Nyssa, OR

Thomas Edison " Brownie" Ford*
Anglo-Comanche Cowboy Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson*
African-American Religious Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack Key Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Totie" Montana
Mardi Gras Chief/Costume Maker
New Orleans, LA

Alex Moore, Sr.*
African-American Blues Pianist
Dallas, TX

Emilio* and Senaida Romero*
Hispanic-American Craftsworkers in Tin and Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala*
Texas-Mexican Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore*
New England Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish American Stepdancer
Palos Park, IL

Sister Rosalia Haberl*
German American Bobbin Lacemaker
Hankinson, ND

John Dee Holeman
African-American Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim" Luandrew*
African-American Blues Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith*
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy Singer/Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitar Player/Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues Guitarist/Singer
Woodford, VA

The Fairfield Four
African-American *a capella* Gospel Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American Concertina Maker
New Ulm, MN

Vanessa Paukeigope Jennnings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
African-American Tapdancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong
African-American String Band Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican Mariachi Musician
Monterey Park, CA

Giuseppe and Raffaela DeFranco
Southern Italian Musicians and Dancers
Belleville, NJ

Maude Kegg*
Ojibwe Storyteller/Craftsman/Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado*
Woodcarver
Utuado, PR

Robert Spicer
Flatfoot Dancer
Dickson, TN

Douglas Wallin*
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker
African-American guitarist
Morgantown, NC

George Blake
Native American craftsman (Hupa-Yurok)
Hoopa, CA

Jack Coen
Irish-American flautist
Bronx, NY

Rose Frank*
Native American cornhusk weaver (Nez Perce)
Lapwai, ID

Eduardo " Lalo" Guerrero
Mexican-American singer/guitarist/composer
Cathedral City, CA

Khamvong Insixiengmai
Southeast Asian singer (Lao)
Fresno, CA

Don King
Western saddlemaker
Sheridan, WY

Riley " B.B." King
African-American bluesman
Itta Bena, MS and Las Vegas, NV

Esther Littlefield
Alaskan regalia maker (Tlingit)
Sitka, AK

Seisho " Harry" Nakasone
Okinawan-American musician
Honolulu, HI

Irvan Pérez
Isleño (Canary Island) singer
Poydras, LA

Morgan Sexton *
Appalachian banjo player/singer
Linefork, KY

Nikitas Tsimouris
Greek-American musician (bagpipe player)
Tarpon Springs, FL

Gussie Wells*
African-American quilter
Oakland, CA

Arbie Williams
African-American quilter
Oakland, CA

Melvin Wine
Appalachian fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban drummer
Manhattan Beach, CA

Jerry Brown
Potter (southern stoneware tradition)
Hamilton, AL

Walker Calhoun
Cherokee musician/dancer/teacher
Cherokee, NC

Clyde Davenport
Appalachian fiddler
Monticello, KY

Belle Deacon*
Athabascan basketmaker
Grayling, AK

Nora Ezell
African-American quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi regalia maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish singer
Rego Park, NY

John Naka
Bonsai sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese *Toissan muk' yu* folk singer
New York, NY

Marc Savoy
Cajun accordion maker/musician
Eunice, LA

Othar Turner
African-American fife player
Senatobia, MS

T. Viswanathan
South Indian flute master
Middletown, CT

1993

Santiago Almeida *
Texas-Mexican conjunto musician
Sunnyside, WA

Kenny Baker
Bluegrass fiddler
Cottontown, TN

Inez Catalon*
French Creole singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik woodcarver/maskmaker and skinsewer
Bethel, AK

Charles Hankins
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani Kanaka'ole
Hula Masters Kanahele
Hilo, HI

Everett Kapayou
Native American singer (Mesquakie tribe)
Tama, IA

McIntosh County Shouters
African-American spiritual/shout performers
Townsend, GA

Elmer Miller*
Bit and spur maker/silversmith
Nampa, ID

Jack Owens*
Blues singer/guitarist
Bentonia, MS

Mone & Vanxay Saenphimmachak
Lao weaver/needleworker and loommaker
St. Louis, MO

Liang-xing Tang
Chinese-American *pipa* (lute) player
Bayside, NY

1994

Liz Carroll
Irish-American fiddler
Chicago, IL

Clarence Fountain & the Blind Boys
African American gospel singers
Atlanta, GA

Mary Mitchell Gabriel
Native American basketmaker (Passamaquoddy)
Princeton, ME

Johnny Gimble
Anglo fiddler, (Western Swing)
Dripping Springs, TX

Frances Varos Graves*
Hispanic American *colcha* embroidery
Ranchos de Taos, NM

Violet Hilbert
Native American storyteller/conservator (Skagit)
Seattle, WA

Sosei Shizuye Matsumoto
Japanese tea ceremony master
Los Angeles, CA

D.L. Menard
Franco-American Cajun musician / songwriter
Erath, LA

Simon Shaheen
Arab American *oud* player
Brooklyn, NY

Lily Vorperian
Armenian (Marash-style) embroidery
Glendale, CA

Elder Roma Wilson
African American harmonica player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American *jing-erhu* player
Flushing, NY

Mary Holiday Black
Navajo basketmaker
Mexican Hat, UT

Lyman Enloe*
Anglo-American old time fiddler
Lee' s Summit, MO

Donny Golden
Irish-American step dancer
Brooklyn, NY

Wayne Henderson
Appalachian luthier
Mouth of Wilson, VA

Bea Ellis Hensley
Appalachian blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Alaskan woodcarver/metalsmith/dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American *kulintang* musician
San Francisco, CA

Robert Jr. Lockwood
African-American Delta blues guitarist
Cleveland, OH

Israel " Cachao" López
Afro-Cuban bassist, composer, bandleader
Miami, FL

Nellie Star Boy Menard
Lakota Sioux quiltmaker
Rosebud, SD

Buck Ramsey*
Anglo-American cowboy poet and singer
Amarillo, TX

1996

Obo Addy
African-American drummer/leader
Portland, OR

Paul Dahlin
Swedish American fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican drummer/leader
New York, NY

Solomon & Richard Ho'opi'i
Hawaiian singers
Wailuku, HI

Will Keys
Anglo American banjo player
Gray, TN

Joaquin Lujan
Guamian Blacksmith
GMF Guam

Eva McAdams
Shoshone crafts/beader
Fort Washakie, WY

John Mealing & Cornelius Wright*
African-American work songs
Birmingham, AL

Vernon Owens
Anglo American potter
Seagrove, NC

Betty Pisio Christenson
Ukrainian-American pysanky
Suring, WI

Dolly Spencer
Inupiat dollmaker
Homer, AK

1997

Edward Babb
" Shout" Band Gospel musician & Band Leader
Jamaica, NY

Charles Brown *
West Coast Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Acadian (Cajun) Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Ali Akbar Khan
North Indian Sarod Player & Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician & Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Hua Wenyi
Chinese Kunqu Opera Singer
Arcadia, CA

Francis Whitaker*
Blacksmith/Ornamental Ironworker
Carbondale, CO

1998

Apsara Ensemble: Ms. Moly Sam,
Ms. Sam-Oeun Tes, & Mr. Sam-Ang Sam
Cambodian Traditional Dancers and Musician
Reston, VA & Fort Washington, MD

Eddie Blazonczyk
Polish-American Musican/Bandleader
Bridgeview, IL

Bruce Caesar
Sac and Fox/Pawnee German Silver Artist
Anadarko, OK

Dale Calhoun
Anglo-American Boat Builder
Tiptonville, TN

Antonio De La Rosa
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers:
Max, William " Willie" , & Julius " Julie"
Jewish Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Coleville Beadworker
Gresham, OR

Nadjeschda Overgaard
Danish-American Hardanger Needleworker
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck " Pops" Staples*
African-American Gospel/Blues Musician
Dolton, IL

Claude Williams
African-American Jazz/Swing Fiddler
Kansas City, MO

1999

Frisner Augustin
Haitian Drummer
Brooklyn, New York

Lila Greengrass Blackdeer
Hocak Black Ash Basketmaker/Needleworker;
Black River Falls, Wisconsin

Shirley Caesar
African-American Gospel Singer
Durham, North Carolina

Alfredo Campos
Horse-Hair Hitcher
Federal Way, Washington

Mary Louise Defender Wilson
Dakotah-Hidatsa Traditionalist/Storyteller
Shields, North Dakota

Jimmy " Slyde" Godbolt
Tap Dancer
Hanson, Massachusetts

Ulysses " Uly" Goode
Western Mono Basketmaker;
North Fork, California

Bob Holt
Ozark Fiddler
Ava, Missouri

Zakir Hussain
North Indian Master Tabla Drummer
San Anselmo, California

Elliott " Ellie" Mannette
Steel Pan Builder/Tuner/Player
Morgantown, West Virginia

Mick Moloney
Irish Musician
Philadelphia, Pennsylvania

Eudokia Sorochaniuk
Ukrainian Weaver/Textile Artist
Pennsauken, New Jersey

Ralph W. Stanley
Master Boatbuilder
Southwest Harbor, Maine

2000

*(deceased)

Bounxou Chanthraphone
Laotian weaver
Brookland Park, MN

Felipe Garcia Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

Jose González
Hammock weaver
San Sebastian, PR

Dixie Hummingbirds
African American Gospel Quartet
Philadelphia, PA

Nettie Jackson
Klickitat basketmaker
White Swan, WA

Santiago Jimenez, Jr.
Tejano accordionist/singer
San Antonio, TX

Genoa "Auntie Genoa" Keawe
Native Hawaiian falsetto singer/ukelele player
Honolulu, HI

Frankie Manning
Lindy Hop Dancer/Choreographer/teacher
Corona, NY

Joe Willie "Pinetop" Perkins
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon Woodcarver
Astoria, NY

Chris Strachwitz
Record Producer and Label Founder
El Cerrito, CA

Dorothy Thompson
Weaver
Davis, WVA

Don Walser
Western Singer/Guitarist
Austin, TX

NATIONAL
ENDOWMENT
FOR THE ARTS